

# The CENTRE OF VISION

JUNE



MONTHLY MAGAZINE PUBLISHED BY  
THE STUDENTS OF THE  
MASSACHUSETTS NORMAL ART SCHOOL

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## How the Centre of Vision Was Started

It all came about because of Perspective. For some reason a large number of the Freshmen never can seem to grasp the fundamental principles of this study, while to others the whole thing seems delightfully easy and fascinating. Because I happened to be one of the latter class, I was often called upon to help bewildered classmates to clearer understanding.

It was while occupied thus at the rooms of two of my pupils that the words "centre of vision," occurring on our diagram, was suggested as a good name for a club, or, better still, for a class paper. "Why not?" cried the girls excitedly. "our class surely needs something to wake it up and draw it together, and it would be great fun." "Yes, but the expense. It costs something to print a paper." "That's so, but I have it! What's the matter with blue-printing? Architects sometimes blue-print specifications, why not a paper?" "Say, wouldn't that be a novelty? It would take, all right! Let's do it," and we fell to planning and discussing ways and means with unbounded enthusiasm.

Thus was the idea born, in the top front square room of the lodging house at 26 Upton street, on the afternoon of March 19, 1903. No tablet has yet been erected there, but here you have the data. The organization then decided upon was: Editor, Frank M. Gracey, "because you first suggested it, you know, and it's best to have a boy (excuse me, I mean a man) for editor. anyhow"; business manager, Florence M. Murphy, "because she's got a lot of energy and isn't afraid of anybody, and everybody likes her"; and associate editor, Eva H. Richardson, "because she writes beautifully, sometimes, and we can use her room to work in."

From that day my calls at 26 Upton street were more frequent. Because I had a 5x7 printing frame, and Miss Murphy was able to borrow another, we decided to make the paper that size. The cover design was a bother to us, but by the help of a photograph of a frozen woodland rill, which I had on hand, and a design which Mr. George later declared was "rotten," we managed to pull through. The trials I had in printing that photograph inside the design, a process which required two printings and many disappointments, he little knew.



As we progressed, Miss Richardson's roommate, Lucy Nangle, and her chum, Ruth Sprague, became interested, and on sunny days all five of us would climb the ladder to the roof and print, then down again to wash the prints and spread them on the floor, mantel, and chairs to dry. The first issue of fifty copies, counting spoiled prints, each containing seven pages, required that this process should be repeated about 400 times. After discussing various methods of binding, we decided that, although it might be more expensive than white twine, we would use Dennison's fasteners, because they saved labor and looked neat.

By April 23 we had completed enough to make a sample copy. With some trepidation I requested the three Class A teachers to step into the hall, and presented my copy, with explanations. Their amusement was mixed with enthusiasm. They advised me to talk with Mr. Bartlett. I dreaded this, but with fear and trembling I did so, and found the austere principal not nearly so terrible as I had imagined. I obtained his approbation, and posted blue-print notices on Class A floor to this effect: "Class A is to have a class paper, the 'CENTRE OF VISION.' On sale in the lecture hall Wednesday at noon. Ten cents a copy." Wednesday at noon I stood a small table on the platform in the lecture hall, stacked my blue-prints upon it, and awaited developments. Before the bell for the close of recess rang, the fifty copies had all been sold, Mr. Bartlett arriving just in time to get the last one, while many who wanted them had to go without. We were elated, and began at once to print more copies for those who wanted them, holding a second sale a few days later.

The first editorial stated, "Our Purpose. The CENTRE OF VISION is a novelty in school journalism launched by certain members of Class A who recognize the need of something to awaken class spirit, to reach the individual pupil, and to promote a unity of interest in all matters concerning the student body. It is proposed to issue monthly this little paper in a constantly-improved form, and to make it the central point of convergence for all matters of school interest, and to fill it with the kind of news items that will especially appeal to you." Our first number cost us, I believe, fifty-eight cents.

The sales of the first issue made us feel comparatively rich, and, like most newly rich, our first thought was to reduce labor. Our second

June 1906

incomplete

**Lansing, Kenneth Melvin, 1925-**  
Art, artists, and art education {by, Kenneth M. Lansing.  
New York, McGraw-Hill [1969?]

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issue was printed at a blue-printer's on one sheet, and then folded, making eight pages, at a cost of five cents apiece. Miss Murphy, under the name of Pauline Potato-blossom, started a continued story; Miss Richardson wrote rhymed rebuses signed Asedi; Uncle Martin made his first appearance; and the Spectator, Jack, and several other contributors sent material. The paper, started as a Freshman affair only, became a school paper.

The June number, printed partly by hand and partly on a small press, is reproduced herewith, so that you may see for yourself.

In September the editor appointed a staff, who started in with renewed vim. Blue-prints were discarded, and the Somerville Journal press given the contract for printing. The opposition, even persecution, met with during the second year, while it caused frequent discouragement, made us even more determined to succeed. Three young men who were the keenest in their criticisms, and who in derision got out a blue-print satire called the "Vanishing Point," later became members of our staff, and became most energetic in building up what they had sought to tear down.

We were criticised, laughed at, sneered at, but our paper was bought and read, and accomplished results. We had subscribers in school and out. Our exchanges went to all parts of the country, from Georgia to California, we had a regular subscriber in Porto Rico, and one copy went as far as the Fiji Islands.

I have written too long now, and must not try to tell more of the paper's history at this time, for it is of too recent occurrence. Let me say that there is in the school library a bound volume of the second year's issue, which can be examined by applying to the curator.

Not the least interesting thing about the CENTRE OF VISION is its effect upon matrimony. I know of at least seven romances connected with it, and suspect several others. Suffice it to say that the first editor will next month marry the young lady who was his associate editor during the second volume, and with whom he first became acquainted during the blue-printing days at 26 Upton street.

Frank M. Gracey.



## Simplicity in Art

To the average Art student the making of a sketch out of doors means but little; perhaps only an agreeable change from the hot and vitiated atmosphere of the schoolroom to the more congenial surroundings of skies, fields, and woods; but to one who has had experience it means much more. The reasons that could be given are innumerable. First that might be given is the attempt on the part of the student to use the principles that he or she has been taught in the schools. This attempt on the part of the student cannot be too highly praised, even if the results are far from good.

In recording some simple phases of nature the student is made to observe the wonderful color combinations, the exquisite values and harmonies which compose all scenes. This observation will later leave its impress on the work done in the studio and raise it above the usual academic work seen in most schools. The writer's experience has been that such study from nature opens a larger vista to the student, and especially in composition done in the schoolroom can its influence be felt. Such work takes on a greater variety, especially as regards color, values, and all the other qualities that contribute to raise any work above the commonplace. In fact, too much stress cannot be laid on this branch of study, which develops so wonderfully the student's power of observation.

Personally I should advise the student to use some medium with which the large masses can be quickly rendered. Don't choose complicated scenes. Some simple view is best, composed of large masses, and then quickly record the essential color values. Most beginners walk miles to find a motif. (Well, that method has also its merits, as walking is excellent exercise.) Later in life the student will find that a less complicated scene is more adaptable for a pictorial rendering.

Study of the best masters of landscape, including the Japanese, will show how simple are the motifs that are the basis of all landscapes. The trunk of a tree, with some of its lower branches relieved against a field, will make a picture for Claude Monet. A simple willow against a lovely sky is enough for a masterpiece by Corot. A low-toned sunset sky, with the barest suggestion of a tree and a little ground, has been enough for both Rousseau and Dupré.



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All this teaches us that we should ignore the complicated and that out of the simpler can only the really beautiful be evolved. Taste in regard to the choice of effect is the paramount quality that raises the artistic effort into a work of Art.

E. L. Major.

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### The Deacon House of To-day

After reading Miss Hovt's reminiscence of the Deacon House in the March number of our paper, I had a desire to see the old place and see if it still held any trace of its former state.

Just before reaching Northampton street on the elevated, if one looks sharply, he may see a broad brick wall stowed in among the crowded buildings, and just visible above a bill-board is a tablet, inscribed "Deacon Halls." Approaching the house by the street, you are not greeted by square entrance lodges nor spacious lawns and rows of stately trees, as you might have been fifty years ago, or even twenty-six years ago when the Normal Art took up its residence there, but only by a circular sign suspended over the side walls,—a black sign with white letters, "Deacon Halls, 1651." This 1651 is not a date, but merely the street number.

The space in front of the building is filled by a one-story building, surmounted by a huge bill-board. The entrance to the halls is crowded in between a wine shop and a quick lunch.

On the wall near the end of the entrance passage, where the worn stairs lead to the floor above, is painted a hand pointing down the passage, and under it are the words, "To the Banquet Hall." It looked as if the approach would be rather difficult, for the passage was blocked by an old trunk and several articles which at one time probably were chairs. I fear the banquet hall would have been a sad disappointment.

Climbing up the dimly-lighted stairway, I entered a small hall, where the Verdi Orchestral Club was rehearsing. A short flight of narrow stairs led to a little balcony at one end of the hall, where I sat during the rehearsal.

The hall is what must have been a very pleasant room, with its many long, narrow windows, its fireplace and big mirror, its columns and little

balcony and frescoed ceiling. I hope, however, the frescoing was not twenty-five years ago what it is to-day. On the walls hang three or four faded paintings of sturdy forms in Scotch dress. All view from the windows of the balcony is cut off by bill-boards on the surrounding low buildings, and every few minutes I heard the clatter of an elevated train speeding by.

On one side of the hall the windows look out into Deacon street, a narrow, dingy street running along almost at the very walls of the house, on the other side upon the flat roofs of the surrounding buildings.

This is but a small part, but it serves to show the contrast between the Deacon House of to-day and that of quarter or half a century back. I have often wondered if the spirits which haunted the house in years gone by ever have the heart to look in upon it now.

M. H., '09.

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## School Spirit

What do we mean by "school spirit"?

Swift says: "Spirit is to animate with vigor, to encourage; life." We may have spirit as individuals, but it is the uniting of our individual spirits that makes our school spirit. Surely it is a long road to success in the professions we have chosen, but can we not give just a little time or show a little interest in our school life part of the time?

I think you will agree that most of the spirit shown in this school is weak and meagre except, to be plain, when we can gain some pleasure or derive good in some way as individuals.

Each member of this institution should feel that he has a duty to it in the way of supporting all functions and associations connected with it. If you are called upon to serve on a committee or to help in some particular way, for the good of the school, the success of the project, and your own good, even, you should do the most and best that you are able to do.

We have tried athletics in the school, and you will find in looking over its history or by asking those who had anything to do with it that it was a dismal failure. And why? Principally because there was such



a lack of school spirit. Perhaps, on the whole, it is good for us that athletics failed here, because, to make a success of athletics, we should have to use much of the time and energy that we would put into our work.

But then there was the Glee Club. That did not need very much time or expense from those who had pledged themselves to it; and that failed wholly for want of united spirit. Some of its very engagements, even, were absolute failures because of the lack of honor and spirit on the part of its members.

Now that we have found out that we cannot make a success of certain things here, let us unite and make a thorough success of everything we do undertake in the coming year. Do not stand off and show indifference to the class or school affairs and let a few do all the work, but try to find out what you can do to make things successful, and show all the interest you can in doing so.

The school paper needs to have every individual member very much interested in it, and if each member in the school made it a point to do something for the paper, a story, an article on some interesting subject, a design, or at least to buy a copy of every issue that comes out, what better form of school spirit could be shown?

Walter N. Stiles.

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### Applied Quotations for the Seniors

"All rests with those who 'reed' "—in basketry.

"A horse! a horse! my kingdom for a horse"—for blackboard drawing.

"Be wise;

Soar not too high, to fall"—Hannah.

"If it were done, when 'tis done, then 'twere well

It were done quickly"—History of Education Essay.

"Ay, in the catalogue ye go for men," but ye are few and far between!

"Approach his awful throne by just degrees;

And, if thou would'st be happy, learn to please"—Mr. DeCamp.

"No two on earth in all things can agree"—Molly and Sally.

" 'Tis a busy, talking world"—The Design Class.

"These should be hours for necessities, not for delights"—Last Days in the Portrait Class.

"O ye who teach th' ingenuous youth of nations"—Public School Class.

"What, did the hand then of the Potter shake?" In making those reliefs!

"Ye curly locks, ye curly locks,  
Speak from your folded papers"—Johnnie!  
"Whate'er you write of pleasure or sublime,  
Always let sense accompany your rhyme."  
Take heed, Class Poet!

"Oh, he sits high in all the people's hearts"—Mr. George.

"Give me the ocular proof;  
Make me to see 't."

That's what Mr. Jepson does.

"The feast of reason and the flow of soul"—The coming banquet.

"O precious evenings! all too swiftly sped"—The Senior Prom.

"Retiring from the popular noise, I seek  
This unfrequented place to find some ease"—Near the sink.

"The man who consecrates his hours  
By vig'rous effort and an honest aim"—Our President.

"A heavier task could not have been imposed"—The class history.

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## If

All the copies of the June issue of the CENTRE OF VISION were placed end to end. they would reach as many as three times around the world, and perhaps once around Fox.

They were placed in a stack, they would cast a shadow so long that even Mr. Cross couldn't find the end of it.

The brains of the Editorial Staff were combined, they would completely fill the lecture hall.

Official Mathematician.



## From a Studio Notebook

It is my boast that I never turned out two pupils who painted alike, or who painted like me.

Don't paint things, paint light and shade.

We are hampered by our knowledge of things.

Don't keep piling on paint just for the sake of doing something. You may spoil a good piece.

The ability to feel a thing into its proper place makes a man great.

Go hand in hand with the material you are using.

Not only imagine, but experiment.

Tell one story at a time.

Great simplicity is akin to distinction

Paint what you really see, not what you think you ought to see.

Go at it with more reverence—more in the spirit of worship.

Be simple, for simplicity is nature, and truth, and art.

Cold molasses painting from cold molasses brains I will not have.

Model the lights, keep the shadows flat.

Get the essentials at once.

Don't mistake color for value.

Make construction and decoration one.

Have mystery in your work—the lost and found all through it. We don't want everything.

I can start you in the right way, lead and direct you, but I cannot make you artists; you must do that yourselves.

Draw more with your mind and less with your hand.

On your palette it is pigment—on your canvas it should be color.

Get your inspiration from the best.

Good color is simply hot color and cold color having a row.

There is nothing more beautiful than light on flesh—wonderful!

We don't want everything—you are not a camera.

The Dutch do not always get good color, but they do get good tone—now try for that.

You must paint so well that I will not think of its cleverness, but of its truth.

Rachel Weston.



Annie Friend Rogers, Editor

"The Boston Museum of Fine Arts has just hung an immense group portrait by Benjamin West, the early American painter and first president of the Royal Academy of London. It is one of the largest canvases in the museum, and was acquired last week through T. J. Blakeslee, of New York. As a portrait it is one of the most interesting and representative examples of the art of West. It is a family group of nine figures, was exhibited at the Royal Academy of 1802, and has a family history of unusual interest. The persons represented are Adrian Hope, a prominent London merchant of his time, his wife and children, and his son and daughter-in-law, Mr. and Mrs. Henry Hope, and children. The canvas is wonderfully well preserved. The picture comes from the Sydenham branch of the Hope family. The composition is the favorite and old-fashioned one of the period. The color is solid and rich, and the quaint atmosphere has a decided charm.

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"In the textile department of the museum was hung recently one of the rarest Ispahan rugs in existence. It was sent on for the summer by J. Lee Williams. The pattern is of graceful and beautifully-colored foliage, and the weaving proves the rug to be of a period earlier than the so-called sixteenth century. The texture is exquisite, and the large dimensions add greatly to the enormous value of the possession. Another Ispahan of smaller dimensions, also loaned by Mr. Williams, but not yet up, has a splendid border of palace weaving, with symbolic centre design of birds and animals."



"An interesting addition to the stock of casts listed in the new addition to the catalogue of L. Castelvechi & Co., New York City, are the ten Toltec smiling heads from the Petich old Mexican collection. It is estimated that these Toltec terra cottas were produced at least three centuries after the Toltecs had settled among the Cordilleras, about the year 1000 A. D., and that they were the work of Tollan designers in their first city, founded by them in memory of their native country in the Kingdom of Tollan. The heads show an Oriental cast of features, some of them of almost perfect Chinese type, another with African characteristics, and still another more Egyptian in character."

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"There are indications that the three tapestries representing Summer, Autumn, and Winter, hanging in the Boston Museum of Fine Arts, and owned by Mrs. John T. Morse, Jr., are the works of the master Charles Le Brun, which were mysteriously taken from the Palais Royal in Paris after the fire during the revolution. If this is true, they are almost priceless gems of art.

"The discovery of this possibility was made by Emile Bernat, a tapestry expert who has worked in Paris and Berlin, and who was called to the Art Museum in Boston to renovate and restore the three tapestries. They were supposed to have come from the famous Gobelin factory, but there has been some controversy as to their origin.

"During the work of restoring the tapestry, Mr. Bernat came across two tags between the lining and the web. The tags read, 'Palais Royal Salon No. 5.' The present work of restoration is the first undertaken on this side of the water, so the tags never were discovered before.

"Mr. Bernat immediately claimed the tapestries to be the work of the master Le Brun, executed between the years of 1690 and 1730. He supported his contention by showing that the tapestries were charred in places and stating that the fourth of the series, 'Spring,' had been destroyed in the fire which almost destroyed the palace during the revolution.

"George O. Hovey, Mrs. Morse's father, purchased the tapestries in

Paris over fifty years ago. At the time they were said to come from the collection of the Duc D'Orleans and to have been rescued from the Chateau Neuilly when that was burned to the ground several years before. This accounted for the loss of 'Spring' and the apparent charred condition of the lower edge of the cloths. After re-lining, they were brought to Boston, and remained since that time in the Art Museum.

"In 1893 a tapestry exhibition was held, and the three webs were catalogued as Flemish, notwithstanding the fact that they had been loaned as Gobelins. An animated controversy arose over their origin, and many artists and tapestry experts were called upon to decide the question. After some time the Gobelin theory was accepted, but it was still contended by some that they were the work of Flemish artisans and perhaps Flemish painters.

"When the Gobelin factory was founded, and later during the reign of Louis XIV., Flemish painters made the cartoons for the Gobelin webs, and Flemish workmen were employed at the looms, so it seemed possible the Gobelin theory was correct. During the controversy M. Gerspach, head of the Gobelin works, was written at Florence, and wrote back that he thought the webs might be Gobelins, but that they bore a resemblance to certain Brussels tapestries in the Louvre. He was sent photographs, but was still uncertain.

"If they are Le Bruns they will have the distinction of being the only ones on this side of the Atlantic, and their value will be enormous. Paris, Berlin, and Florence have each a few of the Le Brun webs, but America has never been the possessor of one unless in this instance."

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"All interested in French sculpture will be glad that the Rodin statues, loaned to our Art Museum, will remain for some time. They are excellent examples of the work of this master. Doubtless this little collection will call forth much criticism, as the work of this man has never failed to do since the Salon of 1877, when he exhibited his 'l' homme qui s'éveille à la nature,' and was accused of having cast it from life. No living artist has been so misjudged, not only as



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“Originality of conception makes a thing great.”

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regards his art, but his character. He is accused of duplicity, of ‘tricks in modeling to produce effects,’ of trying ‘to fool the public by exhibiting what he knows to be worthless.’ His sincerity, his integrity of purpose, his absolute simplicity and candor, all are equally misunderstood, misrepresented. Even his home life has not escaped the ruthless pen of the so-called critic. A recent article says: ‘There are dark chapters in the history of this strange man which have been sealed even to his most intimate friends. . . . in his early days he was running about the streets of Paris uncared for and unkempt—a child of the streets—depending for his livelihood on the charity of the passing stranger, . . . he had to content himself with modeling from the common mud in the public parks.’

“The truth is, he was sent as a child to a small boarding school in Beauvais, where he remained until he was fourteen, then returned to Paris and entered a school of design. His parents were poor, and at seventeen he accepted a position as workman in the studio of an ornament maker. The struggle with poverty was a hard one; his road to success was not smooth—there has been much of the dramatic in his life, little, I believe, of the sensational.

“Madame Rodin is a devotée of nature. Like most French wives of the middle class, she attends to many household duties, looking after the material comfort of her husband.

“This, too, has given rise to many foolish stories among newspaper men; ‘while drinking his coffee, Rodin works. Madame attends upon him, standing a few feet away from his chair, dutifully filling his cup or replenishing his plate, and never a word is spoken between the couple (!) . . . When Rodin has no money, he lives like a pauper, and his slave of a wife helps him to be as comfortable as possible.’ The writer goes on to tell how Madame Rodin had never been introduced to his friends—that only recently a foolish incident revealed the fact that ‘this broken old woman of sixty, this general household drudge,’ was the sculptor’s wife. Evidently this special newspaper man had never met Madame Rodin, who, though not an educated woman, nor belonging in any sense to what we call ‘le grand monde,’ is possessed of much natural intelligence and artistic perception.”



FRANK M. GRACEY

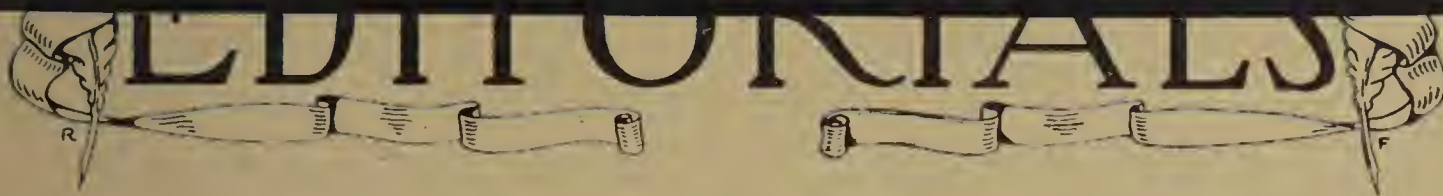


ROYAL BAILEY FARNUM



PERCY AUBREY BRIGHAM

# EDITORIALS



Another year of Art life has brought us one step nearer the goal. The Freshmen will find it only a short step, but broad and uncertain is the one taken by the Seniors, and at first their goal may seem even less attainable, now that the four-years' course is completed. But, however it appears, it is actually nearer attainment than ever before. The world is open, opportunities are many, and the graduate is free to make use of his training.

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Our paper also has passed another step, and though we feel it has gained, yet the ideal is still far away. A comparison with the first June number enclosed in this copy will show its improvement in three years. May it show greater advancement in the next three

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The following staff has been elected for next year: Editor-in-chief, Walter N. Stiles, '07; associate editor, Helen F. Morton, '07; art editor, Edith M. Shepard, '07; staff artist, Elizabeth P. Wright, '07; business manager, Arthur E. Oliver, '09; subscription editors, Bessie E. Elsbree, '08, and Lillian Holden, '09; alumni editor, Royal B. Farnum, '06; exchange editor, Annette Washburn, '08. We trust that at some time in the future the school may have a voice in electing the staff. At present, when such little united interest is taken in the welfare of the paper, such election is impossible. With the good of the school and the prosperity of the paper at heart, we chose the above to take it in charge for next year.

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We wish to thank all who have taken any interest in the paper, and, in particular, Mr. George, who has taken much pains and trouble to help in every way the editor and staff.

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The mottoes at the tops of the pages are from the "Studio Notebook."



# Alumni Notes

## The New York Convention

The combined meeting of the Eastern Art Teachers' Association and the Eastern Manual Training Association, held in Greater New York during the last three days of the week ending June 2, was the largest and most inspiring Art educational meeting in the history of these organizations. Among the prominent speakers were Dean Russell, Dr. John Dewey, and William Noyes, of Teachers' College, President Butler, of Columbia, Professor Perry, of Pratt Institute, Ernest F. Fenollosa, John W. Alexander, the painter, and John Cotton Dana, of the Newark Public Library. Dr. James P. Haney and James Hall, of New York, presided at the Section meetings Saturday morning, when the chief speakers were James Frederick Hopkins, of Boston, Leonard W. Wahlstrom, of New York, William A. Baldwin, of Hyannis, Miss Isabel Sewall, of Natick, Miss Mabel E. Stock, of Springfield, and Henry Turner Bailey.

Among so many excellent addresses, it is difficult and perhaps unwise to select any for special mention. But certain of them would bear repeating elsewhere because of their popular character and great educational value. Chief of these are the address of Mr. Fenollosa on "The Basis of Art in Industries," splendidly illustrated, and of Mr. Dana on "The Relation of Art Instruction to American Life," so replete with wisdom and so cleverly phrased that it is to appear in the fall numbers of the School Arts Book.

William Noyes, Isabel Sewall, and Mr. Baldwin advocated in their papers lines of work in close harmony with the reforms urged by Mr. Dana, and the discussions were largely in favor of a modification of public school courses in the same direction, namely, towards a closer and more vital relation with the home and the social needs of children; less theory and more practice, less shop model and artificial problem and more working model and practical problem.

Teachers' College, Pratt Institute, the New York City authorities, and others timed their annual exhibitions and special exhibits, so that the members of the convention had exceptional opportunities for seeing their extensive and excellent work in all phases of the Manual Arts.

On Friday Pratt Institute entertained the members of the convention at lunch, and that evening they were graciously received at the Metropolitan Museum by Mr. Robinson, Sir Purdon Clark being out of town.

The fraternal and professional spirit of this convention was remarkable, notwithstanding the failure to secure a permanent amalgamation of the two associations. Such a union will probably be effected next year.

George H. Bartlett, principal of the Massachusetts Normal Art School, was unanimously elected president for 1906-1907.

# Class Notes

'06

Rita B. Grant

Isabel Harrington

Congratulations to all the graduates. May every success accompany them!

A warm day brings out the white gowns and shoes. Question in Class E: Who stepped into the whitewash?

The Design Class was well represented at the Senior Prom.

Much of our time during these last few weeks will be spent in the Boston Public Library. I wonder why! Because!

Many of the students of the Design Class expect to return for a post-graduate course. Miss Katherine K. White will be used as a bureau of information on all subjects pertaining to art. We all wish her joy during her extended trip of four months through Europe.

The class extends its hearty thanks to the Faculty for their kind attention and teachings. May the ability of the students fully repay them for the care they bestowed on us!

The members of the Portrait Class were excited and pleased to see their names posted for graduation. They extend their best wishes to Mrs. Müller, who represents them.

We wonder if Mr. Baker made as good an impression on his perspective exam as he did on the studio when he entered, prepared to take it.

Let every one prove loyal and come to the class banquet!

'07

Louise M. Webb

Edward A. Fox

The third and last of the Slulsh Club?

Not gingham, but felt.

Thorndike demonstrated to Class C last month that Halstead's bag could hold more lead weights than Brigham's, which was due to its flexible qualities.

Hello, Lustre! Did you crawl in this morning all right, or were you helped with a shoe horn? Something else must be flexible.

Did you flunk that comp. exam?

When shall we meet again?

How many are going in for real work this summer? We all need to do a lot of outdoor sketching.

Mr. Hamilton's students still hold up the bee as a model of excellence; Mr. Munsell's hold it up as "par excellence" and "Hully gee," but "Major's Kids" are holding it up, too, in a characteristic manner.

## '08

Annette Washburn

Augustus B. Booth

Our ad. of last month for the president did not bring forth any results. Well, Burnham, who will be our next president? We hope that Margaret, our secretary, will not lose too much time this summer preparing her report of the last meeting! Will the treasurer be on time? It will be a good thing to choose class editors that do not subscribe—for the sake of the paper.

Next year we shall be Juniors, and must give more time to a class organization. It shall be our duty to keep up to the standard set by this Year's Junior class. They were certainly a progressive lot, with the right sort of school spirit to help out in every way.

To those students of '08 that did not subscribe this year we might suggest that they earn at least seventy-five cents this summer to pay for next year's CENTRE OF VISION. One good way would be to weed three hills of corn at twenty-five cents a hill while they are in the country.

There are a few students in '08 who have retained their interest in testing the laws of physics, e. g., the law for the indestructibility of matter. The experiments are not always successful, as compatible with the law: but we have been told to expect failures, so keep up courage, perhaps some of our number may cause an excitement in the scientific world, as well as in our present sphere.



We '08's congratulate Miss Erickson upon her opportunity to study abroad for a year or more. At the same time, we shall miss her "get ahead" American spirit.

Whistling phenomenon and three days' sleeper at Miss Blake's.

The '08 class editors thank the students of the class for their willingness to help at all times. We believe that our class has supported us in an unusually hearty manner.

Let us all hope to return next year to do another year's work as profitable as this one has been to us. Here's to a restful, enjoyable vacation for '08.

## '09

Lillian Holden

Chester B. Park

The Chinese coolie's performance Friday, May 18, was greatly enjoyed. What personality will our favorite actress present next?

"Forget-me-nots" make nice button-hole bouquets.

Lost! Some photographs. Please return the same when found to "Bubble."

The return of summer was easily recognized in Mr. Cross's and Miss Bailey's studio.

Has any one seen my "nigger eraser"?

"Bubble" to Mr. B.: "You talk so much you make me crazy." Laughter.

Hereafter we will all be having the "Rococco" and "Cinquecinta" style of dreams.

It must be an unusual state of affairs when Miss Hathaway has to be corrected for creating a disturbance in the studios, but Miss Bailey excused her *this* time.

The nine naughty nines are in trouble, as usual, but still their spirits seem to be good, in spite of certificates and exams.

After the dance: "Oh, wasn't Mr. ——— a dear!" "I had just the loveliest dance with Miss ———'s man!" "Did you meet Mr. ———? He's a regular *elephant*!"



Helen F. Morton, Editor

"O wad some pow'r the giftie gie us  
To see oursels as ithers see us!"

To the students who work for our success, and who take pride in it, we wish to introduce Miss Annette Washburn, of the class of 1908, who will take charge of the exchange department next season. We ask, therefore, that the school and our exchange friends extend to her the same courtesies we have ever received.

"Independence Day in Athens," in the *Cambridge Review*, is well worthy of praise. For force of description it far excels anything we have read this month. We surely agree with the criticism of the Penn Charter Magazine, inasmuch as there seems to be too great a space devoted to personals. The editorial on school conduct is a very able and convincing one.

Junior Prom Week at Technology was well chronicled in the *Tech*. There is, perhaps, no weekly sheet which gives a more detailed account of school events than this little publication. We learn from the latest issue that a piece of statuary is being sculptured by James Edward Kelly, to be erected on the site where the Yale College boys saved New Haven by repulsing the British force in 1779.

The *Lawrence Bulletin* never fails to interest us. There seems to be a certain dignity about this paper which makes it unique. "A Disturbance" is a clever story, with an old plot humorously re-told. This paper is one of the few school publications which appreciates the benefit of an Art department.

Did it ever occur to the staff of the *Legenda* that a change of cover design would greatly help their paper? It is too bad that a school where so much literary talent is displayed cannot produce a cover a little more above the commonplace.



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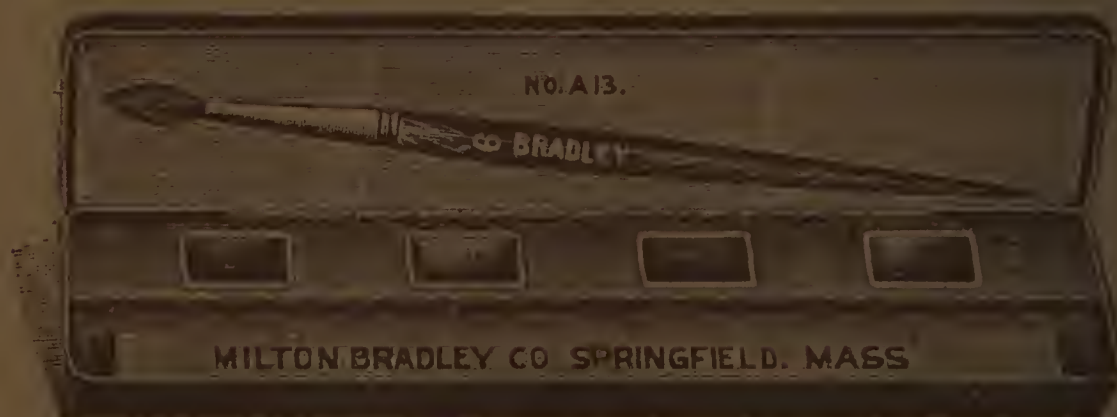


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